

EXHIBIT B

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"But when he was training for a fight, he didn't have no women around him that anybody knew of, and when he got into the ring with someone to fight, he never smiled like he did in those pictures everybody saw of him. When he was in the ring, he was serious, all business."

As a strung-out junkie who had already tried and failed to quit dope, Davis found inspiration in that level of dedication and commitment in the mid-fifties. And he decided to try to turn his life around again.

"I really kicked my habit because of the example of Sugar Ray Robinson; I figured if he could be as disciplined as he was, then I could do it, too," Davis wrote.



With Sugar Ray in his mind as a "hero image," Davis went back to New York to get his life in order. Once he was clean, he decided to take another step closer to Sugar Ray-ness in order to stay that way: he took up boxing.

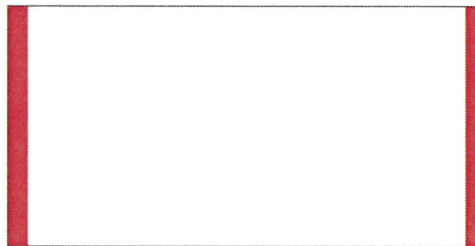
After he managed to convince boxing trainer Bobby McQuillen that he was clean, the pair began working together, both at the aforementioned Gleason's Gym and at Silverman's Gym in Harlem.

"Sugar Ray used to train there," Davis wrote about Silverman's in his book. "And when he came to train, everybody would stop what they were doing and check him out."

When he wasn't watching his idol, Davis was learning the ropes from McQuillen, learning to move like and fence like a fighter. His time at the gym sent his mind sound, his body



THIS GOAL, BY WAY OF FLYING UKRAINIAN SCORPION KICK, IS UNREAL



Robinson was the most important thing in his life next to music.

"I always loved boxing, but I really loved and respected Sugar Ray, because he was a great fighter with a lot of class and character as a individual," the musician wrote in his **1989 autobiography**. "He was handsome and a ladies' man. He had a lot going for him."

"In fact, Sugar Ray was one of the few souls that I ever had. Sugar Ray looked like a socialite when you would see him in the papers getting out of limousines with fine women on his arms, sharp as a tack.

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When he wasn't watching his idol, Davis was learning the ropes from McQuillen, learning to move like and focus like a fighter. His time at the gym kept his mind sound, his body healthy, and his musicianship stronger than ever before.

The jazzman brought a boxer's work ethic to his music, screwing sax and food before a performance like he was preparing for a fight. And he brought a musician's rhythm to the ring.

"For many years afterward, he skipped rope, did floor exercises and worked the speedbag with belpop, phrasing and triple-longue rhythms, and for breath and endurance he threw himself into the heavy bag with bass drum explosions," John Szwed wrote in his 2002 biography **So What The Life of Miles Davis**.

Davis writes about the similarities between music and boxing at some length in his autobiography, comparing the ways that boxers and musicians develop muscle memory, their manesets, and their style.

"Boxing's got style like music's got style," he mused. "Joe Louis had a style. Ezzard Charles had a style, Benny Armstrong had a style, Johnny Bratton had a style, and Sugar Ray Robinson had the style—as did Muhammad Ali. Sugar Ray Leonard, and Marvellous Marvin Hagler, Michael Spinks, and Mike Tyson later. [...]"

Michael Christopher Brown

Fight Night at the Olympics:
Classic Los Angeles Ring-side Photography
Photo Bank

Kingpin Buggy Racing in the
Background of Jamaica
Jason Gould

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